

Vol. 3 No. 3&4

AFRICAN QUARTERLY ON THE ARTS

GLENDORA REVIEW

BLACK NOISE

of Muse, Man & Music

Dancehall, Hip-Hop and Musical Cross-Currents

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Urban Anxiety and Its Sonic Response

Music and Censorship in Apartheid South Africa

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GLENDORA REVIEW

AFRICAN QUARTERLY ON THE ARTS

Volume 3 Number 3 & 4

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COVER PHOTOGRAPH: George Osodi

intro-black music: tradition, flux

remembering satchmo



sounds like america urban a

the shrine ornette coleman'n

gr poets suzerain of totem

Visual Narrati cred drums



ers

-current

soundscape

africa directions: m

sun ra: myth, music & media

tiles kofi agawu on africa

east african music

encountering the trance of seven

books of Poetry *The Eye of the Earth* and *Waiting Laughters* have won the Commonwealth Award
freelance musician, lecturer and journalist. She is currently doing a Ph.D. in ethnomusicology at the S
Assistant Professor of Ethnomusicology at Yale University. He is the author of *Fela: The Life and T*
University Press). **Greg Tate:** Is a long-time Staff Writer at the *Village Voice* who also writes for *VIB*
influence and appropriation of Black culture. His band, "Burnt Sugar"— a 14-member conducted imp
Trugroid label. **Paul Austerlitz:** Is Assistant Professor of Music at Brown University. His contributi
In addition to his scholarly work, Austerlitz is active as a jazz musician and composer. The fourso
Northwestern seminar on contemporary African music. They jointly conducted the interview with Pr
She has spent the last two years in Kingston, Jamaica on a Fulbright grant studying Jamaican langu
the Ethnomusicology program at New York University. Starting out as an orchestral double bass pla
Classics under the title "Simunye—Music For A Harmonious World." **Tam Fiofori:** An independent
and culture, Fiofori now lives in Lagos, Nigeria. **Sumanth Gopinath:** Is a doctoral candidate in mus
Ghanaian/West African music scene since 1969 as a guitarist, band leader, music union activist, reco
based "Bokoar Recording Studio," Acting Chairman of the BAPMAF African Popular Music Archive
literatures in the Department of English, University of Ibadan. A co-editor of *Glendora Review*, he is
biography of Fela Kuti (*Fela: Muse, Music and the Man*). **Charles Blass:** Is a music producer and
years, and is Executive Director of Lovevol, Inc., a New York State non-profit arts and education o
California at Los Angeles and Yale University. His research focuses on African-American music cri
Dictionary of Music and Musicians, Notes, and the College Music Society Bulletin. **Andy Frankel:** Is
many others. His current project is as director of Rakumi Arts International in building the market for

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Ijuba to a Sage - Muse

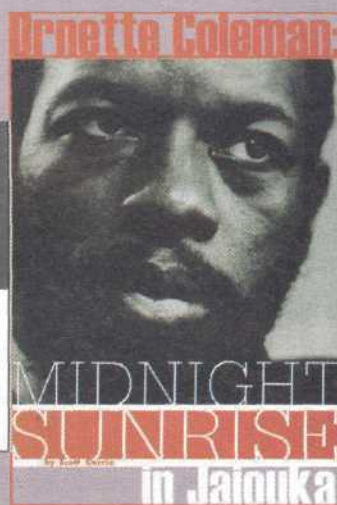
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Scott Currie: Has taught Jazz, World Music, and African-American music at New York University and University of Illinois/Urbana-Champaign. A German Marshall Fund 2001-2 Research Fellow, he is currently conducting ethnographic research for a comparative study of avant-garde jazz in New York and Berlin. **Niyi Osundare:** Foremost African poet, is a Professor of English at the University of Ibadan and Visiting Professor of African and African diaspora literatures at the University of New Orleans. His Osundare was recently awarded an honorary doctorate of the Université de Toulouse-Le Mirail, France. **Amanda Vincent:** Is a School of African and Oriental Studies in London. Her area of specialization is Yoruba music and religion in Nigeria and the Diaspora. **Michael Veal:** Is a musician and an *Times of an African Musical Icon* (Temple University Press), as well as the forthcoming *Dub: Songs, Studio Craft, and Science Fiction in Jamaican Reggae* (Wesleyan). *Rolling Stone* and *The New York Times*. He is currently completing a book on Jimi Hendrix, exploring themes of race, sex and technology, and an anthology about the improvisational ensemble modeled after Maggot Brain, Bitches Brew and Butch Morris—recently released a three disc set *That Depends On What You Know*, on their own. *Mambo Kings to West African Textiles: A Synesthetic Approach to Black Atlantic Aesthetics* is a forthcoming in (ed.) F. Aparicio, *Rhythms of Culture*, (St. Martin's Press). **Bode Omojola** (Nigeria), **Ben Mohammed Abdallah** (Ghana), **Zabana Kongo** (DR-Congo) and **Adeolu Ademoyo** (Nigeria)—are scholars and fellows of the professor Kofi Agawu of Princeton University, at the University of Ghana, Legon, January 2002. **Hannah Appel:** Has a bachelor's degree in Anthropology from Yale University. *Age and dancehall-music, and the intersection of those forms with cultures of the African diaspora, African American culture in particular.* **Brett Pyper:** Is a graduate student in *yer, he went on to work as a music administrator, facilitating various developmental music programs in South Africa, including a choral collaboration released by Warner* *music scholar and freelance cultural journalist, has been writing on music and the arts since the mid 60s when his byline first appeared in "DownBeat."* A consultant on arts *music theory at Yale University, and is currently writing his dissertation on problems of race and ethnicity in the music of Steve Reich.* **John Collins:** Has been active in the *rding engineer, journalist and writer on African music. He is currently teaching in the Music Department at the University of Ghana at Legon. He is manager of the Accra-* *s NGO, and is leader of the Local Dimension highlife band.* **Sola Olorunyomi:** Creative writer, keyboardist and jazz enthusiast, teaches African and African diaspora *the author of the forthcoming book *Afrobeat! Fela and the Imagined Continent* (Africa World Press, New Jersey), and a recipient of the Prince Claus Award for a literary* *researcher based in New York City, where he manages a recording studio, KMA Music. Charles has been involved with WKCR-FM Radio (Columbia University) for many* *organization.* **Willie Strong:** Is currently an assistant professor of music at the University of South Carolina. He has previously held teaching positions at the University of *tics and nationalist discourses, and he is currently writing a book on this topic. He has published in the International Dictionary of Black Composers, The New Grove* *s a musician, manager and producer, founder of the IndigeDisc label. His work with Nigerian artists includes King Sunny Ade, I.K. Dairo MBE, Osita Osadebe, Lagbaja and* *Nigerian artists through the Nigeria-Arts.Net web site (<http://www.nigeria-arts.net>) the biggest database of Nigerian artists and creativity on the Internet.*



FEJE RUN acrylic on canvas, 150 x 150 cm 2002

There is no need for a faculty to fashion sense out of the psychical and physical phenomena that continuously present themselves. What then is the goal of existence? The answer is the value added to life in experience, rationally and irrationally. Examining the works, pull your mind into an intricate web of hybrid spaces, a world of untold possibilities, of chaos and simultaneous stability; a clash of contradictions, a constant collision and interpenetration of energy in thought forms and systems. This project is an extension of the dynamics of metaphorical codifications in indigenous cultural matrix

- Damola Awoyokun

LAGURS FLUXUS

An Exhibition of Painting and Conceptual Work
of Demola Ogunajo

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 LET MAN find
 HIMSELF.

I AM is all over this page
feel him - feel me
feel me Feel me
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**KEEP
OFF**

ANGER



HOW

CRASH!



What informs TECHNOLOGY

Ultimate Reality
Being
Existential
usage.

Effective

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EXISTENTIAL

usage.

ON GUARD



-OGUNJO ADEMOLA 2004-

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Bami kiya mi eleko
Eko meji to fun mi
Oyo mi O Oyo mi
Mo ree mo lagege
Lagege O lagege
Aja we wu O roso
O wo bata ese kan
Okete mu siga O
Okere mu tirebo
Pam Pam Jigi jigi
(2X)



Lagos

a city at work

special publication



My first impression of Lagos was that every single aspect of the city seemed to be dysfunctional, but nevertheless I equally had the impression that the entire organism worked in some kind of way... So there has always been a tension between dysfunctionality and the performance of the city; as such, there has been a kind of gradual reconstruction and interpretation of how it works...

- Rem Koolhaas



Glendora Review's special publication, *Lagos: A City At Work* plumbs the depths of the peculiar modernity of this fascinating, yet confounding metropole to bare the seething energies and dynamics that inform its character.

In over 250 pages and well over four hundred images, illustrations and sketches, the operative logic of Lagos is focused on, while the views of Akin Mabogunje, Rem Koolhaas, Odia Ofeimun, David Aradeon and a plethora of underground insiders, outline, the multi-layered complexities of the 'city by the lagoon.'

That Lagos works, despite the preponderance of negative and undoubtedly blinkered annotations on it, is *raison d'être* of this present effort.

Beyond the exotica of chaos or the long ranging shot that fails to permeate the haze of yellow buses, *Lagos: A City At Work* presents a collage of images which articulates the inner dynamism and quintessential pulse of the city.

This work exposes much more than the yellow trail of dysfunction can reveal.

Glendora Review

COMING SOON.